

EVELYN SVEC WARD

Artist

Recent work involves webs in panel and three-dimensional form and small collages. The webs offer strong contrasts in texture by means of network and knitting with subtle color variations created by the use of natural undyed fibers, such as sisal, linen, cotton, and ixtle. The shadows formed by raking light upon these objects are an important aspect of the work. The small collages, often combining textile techniques and found objects, are compositions of subtle color and texture.

BORN

Solon, Ohio

EDUCATION

B.A. degree, Otterbein College, Westerville, Ohio
Further study, Sorbonne, Paris, 1952

CAREER

Textile Assistant, The Cleveland Museum of Art, Cleveland, Ohio, until 1955
Working in own studio, since 1955

TRAVEL-STUDY

Europe, 1950, 1952, 1968, 1973, 1975
Japan, 1976 (three months)
Mexico, especially the Oaxaca area, 1951, 1953, 1961, 1962, 1964, 1967, 1969,
1970, 1971, 1974, 1976, 1978, 1980, 1981

COLLECTIONS

Work represented in the permanent collection of The Cleveland Museum of Art,
Cleveland Trust, St. Paul's Episcopal Church, Cleveland Heights, The Cleveland
Art Association, and numerous private collections.

GALLERY

Work handled by Ross Widen Gallery, 5120 Mayfield Road, Cleveland (Lyndhurst),
Ohio 44124

SOLO EXHIBITIONS

Fiber Forms, Ross Widen Gallery, Cleveland, November 1973
Fiber Forms, Ashtabula Fine Arts Center, Ashtabula, Ohio, October 1974
Recent Works in Fiber, Ross Widen Gallery, Cleveland, October 1977
Networks and Collages, Ross Widen Gallery, Cleveland, October 1981

DUO EXHIBITIONS

Fiber Webs by Evelyn Svec Ward; Watercolors and Acrylics by William E. Ward,
Malvina Freedson Gallery, Lakewood, Ohio, April 1972
Textiles by Evelyn Svec Ward and Wenda von Weise, Intown Gallery, Cleveland,
January 1977

SELECTED GROUP EXHIBITIONS (juried)

Annual May Shows, The Cleveland Museum of Art, 1953-80 (Juror Mention, 1957, 1967)
Designer/Craftsmen Exhibitions, The Columbus Museum of Art, Columbus, Ohio, 1962,
1966, 1968, 1970, 1972
Textile Arts Club Exhibitions, The Cleveland Museum of Art, 1971-1981
The Boundless Limitation: Designer Craftsmen (Indiana, Ohio, Michigan), Fort
Wayne, Indiana, November 1970

Beaux Arts Designer/Craftsmen Exhibition, The Columbus Museum of Art, and the Traveling Exhibition therefrom, circulated by The American Crafts Council (toured U.S., 1972-74).

Ohio Designer/Craftsmen Exhibitions, Canton Art Institute, 1971; Kent State University, 1972; Springfield Art Center, 1974.

Cleveland Textiles and Ceramics, Mather Gallery, Case Western Reserve University, March 1975.

The Scope of Fibers, Nova Gallery, Cleveland, February 1976.

Fiber Structures, Museum of Art, Carnegie Institute, Pittsburgh, Pa., June-July 1976.

Ohio Designer/Craftsmen Biennale, Institute of Contemporary Art, Columbus, Ohio, April 1978, and Traveling Exhibition, 1978-9.

Beaux Arts Designer/Craftsmen '79, The Columbus Museum of Art, Columbus, Ohio, September 1979.

SELECTED GROUP EXHIBITIONS (invitational)

Stitchery, Lace, and Loom, Bloomfield Art Association, Birmingham, Mich., (A Collection of work by American and European Artists), 1966.

Contemporary Wall Hangings, Foresta Hodgson Wood Memorial, Scarborough on the Hudson, New York, 1966.

Stitching--A Major Exhibition of Historical and International Contemporary Embroidery, The Museum of Contemporary Crafts, New York, N.Y., September 1967.

A Group Show of Stitchery, Oneonta Community Art Center, Oneonta, N.Y., Jan. 1969.

The Magic of Fibers, Grand Rapids Art Museum, Grand Rapids, Mich., 1970.

Fibre Art by American Artists, Ball State University, Muncie, Ind., Oct. 1972.

Weaving--Off Loom, Fairtree Gallery, New York, June 1973.

Weaving--Off Loom, Galeria del Sol, Santa Barbara, Calif., August 1973.

Ohio Craftsmen Invitational, Massillon Museum, Massillon, O., March 1974; Oct. 1976.

Fantasies and Fibers, Valley Art Center, Chagrin Falls, O., March 1974-81.

Ohio Craft Invitational Show 5, Mansfield Art Center, Mansfield, O., Sept. 1975.

Stitchery '77, The Arts and Crafts Center, Pittsburgh, Pa., Feb. 1977 (Juror).

Midwest Invitational--Textiles and Pottery, Valley Art Center, Chagrin Falls, O., Feb. 1977, 1978, 1979

Otterbein Alumni Invitational, Westerville, O., April 1979.

Fiber Gala, Women's City Club, Akron, O., August 1979.

Miniature Fiber Arts, A National Exhibition, Armory of the Arts, Santa Fe, N.M., August 1979, and traveling throughout U.S., 1979-81. (Juror)

Silver Anniversary Hallinan Newman Religious Art Exhibition, Case Western Reserve University, March 1980.

Microfibers, sponsored by the Textile Arts Club of The Cleveland Museum of Art, at Beck Center for the Cultural Arts, Cleveland (Lakewood), Oct. 1980 (Juror).

PUBLICATIONS IN WHICH WORK IS ILLUSTRATED

Stitching, Catalog, Museum of Contemporary Crafts, New York, N.Y., 1967, p. 29.

Craft Horizons Mag., Sept./Oct., 1967, p. 36; Aug., 1972, p. 56; Oct., 1973, p. 51; Aug. 1976, p. 16; Feb. 1978, p. 16 (review).

Interiors Mag., Sept. 1967, p. 10.

School Arts Mag., Dec. 1967, Vol. 67, p. 36.

Creating Art from Anything, D.Z. Meilach (Reilly & Lee) 1968, No. 72, p. 35.

Making Rugs and Wall Hangings, D.Z. Meilach (Abelard-Schuman) 1970, p. 129, 134.

The Magic of Fibers, Catalog, Grand Rapids Art Museum, Mich., 1970, No. 135.

Creative Stitchery, by D.Z. Meilach & L.E. Snow, (Reilly & Lee) 1970, pp. 57, 92, 93, 115.

Wall Hangings: designing with fabric and thread, by Sarita R. Rainey (Davis Publications, Inc.) 1971, p. 148.

Design: Elements and Principles, by Dorothea C. Malcolm (Davis Publications, Inc.) 1972, pp. 37, 73, 96.

Fibre Art by American Artists, Catalog, Ball State University Art Gallery, 1972.

Art from Fibers and Fabrics, D.Z. Meilach (Henry Regnery Co.) 1972, pp. 24, 25, 79, 154.

Weaving--Off Loom, D.Z. Meilach & L.E. Snow (H. Regnery Co.) 1973, p. 131.
Collage and Assemblage, D.Z. Meilach & E. Ten Hoor (Crown Publ.) 1973, p. 21.
Soft Sculpture, D.Z. Meilach (Crown) 1974, p. 172.
Needle Lace and Needleweaving, by Jill Nordfors (Van Nostrand Reinhold Co.) 1974, pp. 23, 130.
Lace, by Virginia Churchill Bath (H. Regnery Co.) 1974, pp. 104, 105, 109.
How to Create your own Designs, D.Z. Meilach & J. & B. Hinz (Doubleday and Co., Inc.) 1975, p. 59.
Weaving/Design and Expression, Nancy Belfer (Davis Publ.) 1975, pp. 23, 24, 92.
Fiber Structures, Catalog, Carnegie Institute, Pittsburgh (Van Nostrand Reinhold) 1976, p. 99.
Inventive Fiber Crafts, by Elyse Sommer (Prentice Hall) 1976, pp. 142, 143, 144, 145, 146, 152, and Pl. 21.
Miniature Fiber Arts, Catalog, Textile Workshops Inc., Santa Fe, N. M., 1980 p. 64.
The Art Fabric: Mainstream, Mildred Constantine/Jack Lenor Larsen (Van Nostrand Reinhold) 1981, p. 86.
American Craft Magazine, October/November, 1981, p. 66

ORGANIZATIONS

Textile Arts Club of The Cleveland Museum of Art (President, 1964-66; Trustee, 1966-69, 1972-74, 1979-82)
 Junior Council of The Cleveland Museum of Art (Third Vice Chairman, 1971-72, 1977-78; Recording Secretary, 1974-75)
 Women's City Club of Cleveland, 1962-73
 Women's Committee, The Cleveland Institute of Art
 American Craft Council
 Ohio Designer Craftsmen
 The Cleveland Society for Contemporary Art
 The Print Club of Cleveland
 NOVA (New Organization for the Visual Arts) Cleveland

SPECIAL PROJECT

Chairman of Organizing Committee and author of catalog, Fiberworks, an international invitational exhibition at The Cleveland Museum of Art, Oct.-Nov. 1977

AWARD

Alumni Award for Special Achievement in Fine Arts from Otterbein College, April 1979.

REFERENCES

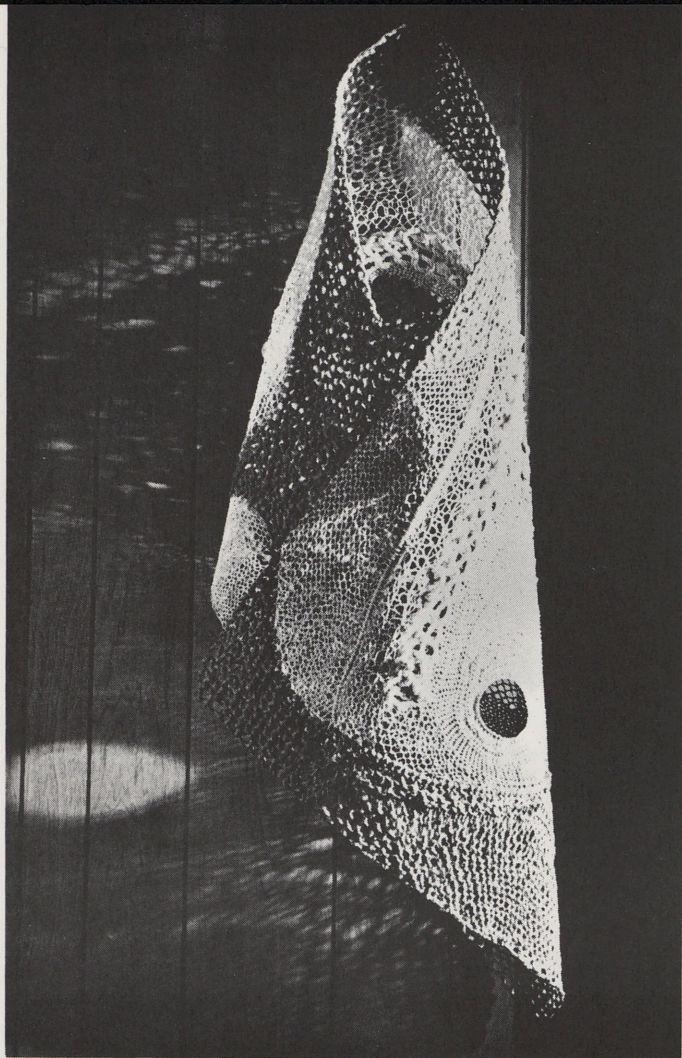
Who's Who of American Women, 1970-- (Marquis Inc., USA)
 International Who's Who in Art & Antiques, 1972-- (Melrose Press, Cambridge, Eng.)
 Who's Who in the Midwest, 1974-- (Marquis Inc., USA)
 The World Who's Who of Women, 1975-- (Melrose Press, Cambridge, Eng.)
 Who's Who in American Art, 1978, 1980 (Jaques Cattell Press)

FAMILY

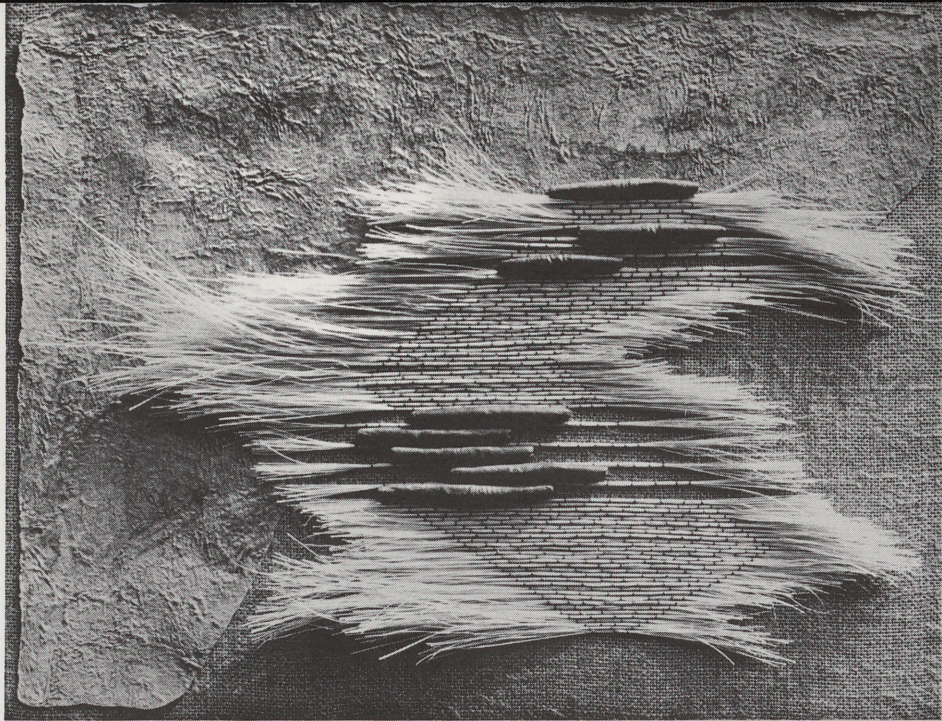
Husband: William E. Ward, Designer, The Cleveland Museum of Art; Professor of Calligraphy, The Cleveland Institute of Art.
 Daughter: Pamela, born 1957.

ADDRESS

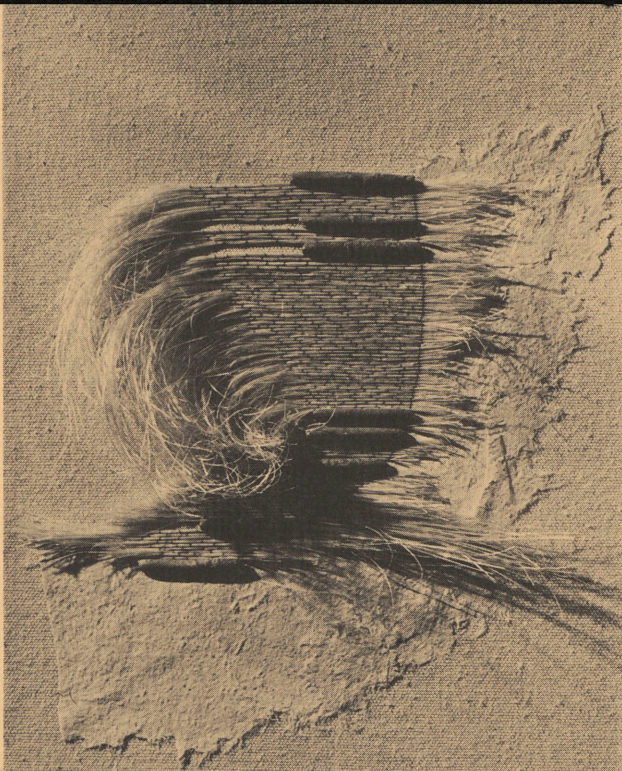
27045 Solon Road, Solon, Ohio 44139, U.S.A.
 Telephone: (216) 232-9213 (unlisted).



SHADOW CHAMBER / Evelyn Svec Ward



OAXACA SERIES #4 / Evelyn Svec Ward



**THE ROSS WIDEN GALLERY
INVITES YOU TO ATTEND THE
PREVIEW OF AN EXHIBITION OF
NETWORKS AND COLLAGES BY
EVELYN SVEC WARD**

**SUNDAY 11 OCTOBER 1981
THREE TO SIX P.M.**

**EXHIBITION THROUGH 24 OCTOBER 1981
THE ROSS WIDEN GALLERY
5120 MAYFIELD ROAD (LYNDHURST)
CLEVELAND, OHIO 44124 / 461-3430**

April 1980

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

APR 18 1980

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: Evelyn Svec Ward

DATE AND PLACE OF BIRTH: see attached resumé

PRIMARY MEDIA fiber

ART TRAINING - Schools, Scholarships, etc.:
see attached resumé

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

see attached resumé

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

see attached resumé

AWARDS:

see attached resumé

PRESENT POSITION:

artist--working in own studio

We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.
Thank you for your cooperation.

1980, April

EVELYN SVEC WARD

fiber artist

Born Solon, Ohio

B.A. degree, Otterbein College, Westerville, O.

Summer at Sorbonne, Paris, 1952

Textile Assistant, The Cleveland Museum of Art, until 1955

Free-lance artist, after 1955 to present

Travel-study

Europe, 1950, 1952, 1968, 1973, 1975

Mexico, especially the Oaxaca area, 1951, 1953, 1961, 1962, 1964, 1967,
1969, 1970, 1971, 1974, 1976, 1978, 1980

Japan, 1976 (three months)

Most recent work includes webs of fiber in panel or three-dimensional form. They are created by means of knitting and network using natural fibers, such as sisal, linen, cotton, and ixtle; then covered with a poly-vinyl-acetate coating. While most works occur in naturals and whites, color is occasionally added with acrylic paint.

Work is represented in the permanent collection of The Cleveland Museum of Art, the Cleveland Trust Collection, and numerous private collections.

Work is also represented by photographs in the Portfolio File of Craftsmen at the American Crafts Council, New York, N.Y.

Work handled by Ross Widen Gallery, 5120 Mayfield Road (Lyndhurst), Cleveland, Ohio 44124

SOLO EXHIBITIONS:

Fiber Forms, Ross Widen Gallery, Cleveland, Ohio, November 1973

Fiber Forms, Ashtabula Fine Arts Center, Ashtabula, Ohio, October 1974

Recent Works in Fiber, Ross Widen Gallery, Cleveland, Ohio, October 1977

DUO EXHIBITIONS:

Fiber Webs, by Evelyn Svec Ward; Watercolors and Acrylics, by William E. Ward, Malvina Freedson Gallery, Lakewood, Ohio, April 1972

Textiles by Evelyn Svec Ward and Wenda von Weise, Intown Club Gallery, Cleveland, Ohio, January 1977

GROUP EXHIBITIONS (juried):

May Shows, The Cleveland Museum of Art, 1953-1976 (Juror Mention, 1957, 1967) 1980
Designer/Craftsmen Exhibitions, The Columbus Gallery of Fine Art, Columbus, Ohio, 1962, 1966, 1968, 1970, 1972

Textile Arts Club Exhibitions, The Cleveland Museum of Art, 1971-78

The Boundless Limitation: Designer Craftsmen VI (Indiana, Ohio, Michigan) Fort Wayne, Indiana, November 1970

Beaux Arts Designer/Craftsmen Exhibition, and the Traveling Exhibition, circulated by American Crafts Council (toured U.S., 1972-74)

Ohio Designer/Craftsmen Exhibitions, Canton Art Institute, 1971; Kent State University, 1972; Springfield Art Center, 1974

Cleveland Ceramics and Textiles, Mather Gallery, Case Western Reserve University, March 1975

The Scope of Fibers, Nova Gallery, Cleveland, February 1976
 Fiber Structures, Museum of Art, Carnegie Institute, Pittsburgh, Pa.,
 June-July 1976
 Ohio Designer/Craftsmen Biennale, Institute of Contemporary Art, Columbus,
 Ohio, April 1978, and Traveling Exhibition, 1978-9
 BEAUX ARTS DESIGNER/CRAFTSMEN '79 COLUMBUS MUSEUM OF ART, COLUMBUS, OHIO, SEPTEMBER
 (2 WORKS)

GROUP EXHIBITIONS (invitational):

Stitchery, Lace, and Loom, Bloomfield Art Association, Birmingham, Michigan.
 (A Collection of work by American and European Artists), 1966
 Contemporary Wall Hangings, Foresta Hodgson Wood Memorial, Scarborough on
 the Hudson, New York, 1966
 Stitching--A Major Exhibition of Historical and International Contemporary
 Embroidery, The Museum of Contemporary Crafts, New York, N.Y., Sept. 1967
 A Group Show of Stitchery, Oneonta Community Art Center, Oneonta, N.Y.,
 January 1967
 The Magic of Fibers, Grand Rapids Art Museum, Grand Rapids, Mich., 1970
 Fibre Art by American Artists, Ball State University, Muncie, Indiana,
 October 1972
 Weaving--Off Loom, Fairtree Gallery, New York, June 1973
 Weaving--Off Loom, Galeria del Sol, Santa Barbara, Calif., Aug. 1973
 Ohio Craftsmen Invitational, Massillon Museum, Massillon, O., March 1974
 Fantasies and Fibers, Valley Art Center, Chagrin Falls, O., March 1974, 1980
 Ohio Craft Invitational Show 5, Mansfield Art Center, Mansfield, O., Sept. '75
 Ohio Artists and Craftsmen Invitational, Massillon Museum, O., Oct., 1976
 Midwest Invitational--Pottery and Textiles, Valley Art Center, Chagrin Falls,
 O., Feb., 1977, 1978
 Otterbein Alumni Exhibition, Westerville, O., April 1979
 Midwest Invitational--Textiles, Valley Art Center, Chagrin Falls, May 1979
 MINIATURE FIBER ARTS, A NATIONAL EXHIBITION, ARMORY OF THE ARTS, SANTA FE, N. MEX.; AUGUST '79
 FIBER GALA, WOMEN'S CITY CLUB, AKRON, O., AUGUST '79
 and traveling thereafter
 throughout U.S.

PUBLICATIONS IN WHICH WORK HAS BEEN ILLUSTRATED:

Stitching, Catalog of the Museum of Contemporary Crafts, N.Y., 1967, p. 29
Craft Horizons Mag., Sept./Oct., 1967, p. 36; Aug., 1972, p. 56; Oct., 1973,
 p. 51; Aug. 1976, p. 16; Feb. 1978, p. 16 (review).
Interiors Mag., Sept. 1967, p. 10
School Arts Mag., Dec. 1967, Vol. 67, p. 36
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Making Rugs and Wall Hangings, D.Z. Meilach (Abelard-Schuman) 1970, p. 129, 134
The Magic of Fibers, Catalog of Grand Rapids Art Museum, 1970, No. 135
Creative Stitchery, by D.Z. Meilach & L.E. Snow, 1970 (Reilly and Lee)
 pp. 57, 92, 93, 115
Wall Hangings: designing with fabric and thread, by Sarita R. Rainey (Davis
 Publications, Inc.) 1971, p. 148
Design: Elements and Principles, by Dorothea C. Malcolm (Davis Publications,
 Inc.) 1972, pp. 37, 73, 96
Fibre Art by American Artists, Catalog of Ball State University Art Gallery,
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Art from Fibers and Fabrics, D.Z. Meilach (Henry Regnery Co.) 1972,
 pp. 24, 25, 79, 154
Weaving--Off Loom, D.Z. Meilach & L.E. Snow (H. Regnery Co.) 1973, p. 131
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Soft Sculpture, D.Z. Meilach (Crown) 1974, p. 172
Needle Lace and Needleweaving, by Jill Nordfors (Van Nostrand Reinhold Co.)
 1974, pp. 23, 130

SILVER ANNIVERSARY HALLINAN NEWMAN RELIGIOUS ART EXHIBITION, CASE WESTERN
 RESERVE UNIVERSITY, MARCH 1980

Lace, by Virginia Churchill Bath (Henry Regnery Company) 1974, pp.104-5, 109
How to Create your own Designs, D.Z. Meilach & J. & B. Hinz (Doubleday and Co., Inc.) 1975, p 59
Weaving/Design and Expression, by Nancy Belfer (Davis Publications) 1975, pp. 23, 24, 92
Fiber Structures, Catalog of the Exhibition (Van Nostrand Reinhold Ltd.) 1976, p 99
Inventive Fiber Crafts, by Elyse Sommer (Prentice Hall, Inc.) 1976 pp.142, 143, 144, 145, 146, 152, and Pl. 21

ORGANIZATIONS:

Textile Arts Club of The Cleveland Museum of Art (President, 1964-66; Trustee, 1966-69, 1972-74, 1979-82)
 Junior Council of The Cleveland Museum of Art (Third Vice Chairman, 1971-72; 1977-78; Recording Secretary, 1974-75)
 Women's City Club of Cleveland, 1962-73)
 Women's Committee, The Cleveland Institute of Art
 American Crafts Council
 Ohio Designer Craftsmen
 The Cleveland Society for Contemporary Art
 The Print Club of Cleveland

SPECIAL PROJECT:

Chairman of the Organizing Committee and author of the catalog, Fiberworks, an international invitational exhibition at The Cleveland Museum of Art, October-November 1977

AWARD

Distinguished Alumni Award for Special Achievement in Fine Arts from Otterbein College, April 1979

REFERENCES

Who's Who of American Women, 1970-- (Marquis Inc., USA)
 International Who's Who in Art and Antiques, 1972-- (Melrose Press, Cambridge, Eng.)
 Who's Who in the Midwest, 1974-- (Marquis Inc., USA)
 The World Who's Who of Women, 1975-- (Melrose Press, Cambridge, Eng.)
 Who's Who in American Art, 1978-- (Jaques Cattell Press)

Husband: William E. Ward, Designer, The Cleveland Museum of Art and Professor of Calligraphy, The Cleveland Institute of Art
 Daughter: Pamela, born 1957
 Address: 27045 Solon Road, Solon, Ohio 44139
 Telephone: (216) 232-9213 (unlisted)

THE ART OF EVELYN SVEC WARD

When artists such as Picasso, Braque, and Schwitters demonstrated, sixty years ago, that a painting did not have to be made with oil and canvas, and that sculpture did not have to be carved out of stone or wood or cast in metal, they opened a door to many new ideas. Not only could sculptures be made from old bicycle parts or toy automobiles (as Picasso did), they could also be made of pieces of discarded wood and junk metal. Obviously, the marble or bronze had very little to do with the quality of sculpture as art.

But another important event also occurred: workers in the "crafts" began to make serious and important works of art out of glazed clay, fabrics, and other materials that had traditionally been associated with arts called "decorative" or "minor." In the hands of these young artists, it became obvious that the difference between major and minor art lay in the artist's ability, not in the materials used. Evelyn Svec Ward is one of the pioneers who destroyed the notion that a work of art was "minor" simply because it was made with fabrics.

Born in Solon, Ohio, Evelyn Svec did her undergraduate work at Otterbein College and then spent several months at the Sorbonne in Paris. She worked for several years in the Department of Textiles at The Cleveland Museum of Art. During this time, she traveled and studied in Europe. She also met William E. Ward, the Museum's Designer and Assistant for Far East Indian Art and a painter in his own right. In 1952 they were married and have a daughter, Pamela.

Evelyn's work can be appreciated on several levels: the images or subjects, the formal or abstract, and in terms of content or meaning.

The images (when they are present) usually refer to plant and animal forms, natural topography, or time weathered walls of sensual, but ordinary, materials.

Formally, they include a wide range of materials, textures, patterns, and subtle colors, all arranged in complex but clear composition.

In terms of content, they evoke feelings, moods, emotions, and ideas which may or may not be reinforced by the "subjects" but are primarily the result of the formal structure.

Her works also fall naturally into four distinct types: (1) three dimensional forms which sit on a base (or the floor); (2) three dimensional forms which hang suspended in space; (3) relief "sculptures" which hang on walls; and (4) web-like open screens which should be placed so that one can look through them.

The open screens are created with strings, ropes, twines, and woven fabrics of various kinds. They are the most abstract of her work; although they seem to have been inspired by actual webs, frosted panes of glass, and other such subjects. The spaces are as important to these designs as are the materials. In fact, they are ambiguous as they cause shifts of one's attention back and forth from the patterns created by the materials to the open areas which they define. The colors tend to be light and neutral—e.g., off-whites of various kinds suggesting a certain fragility when seen against a dark background.

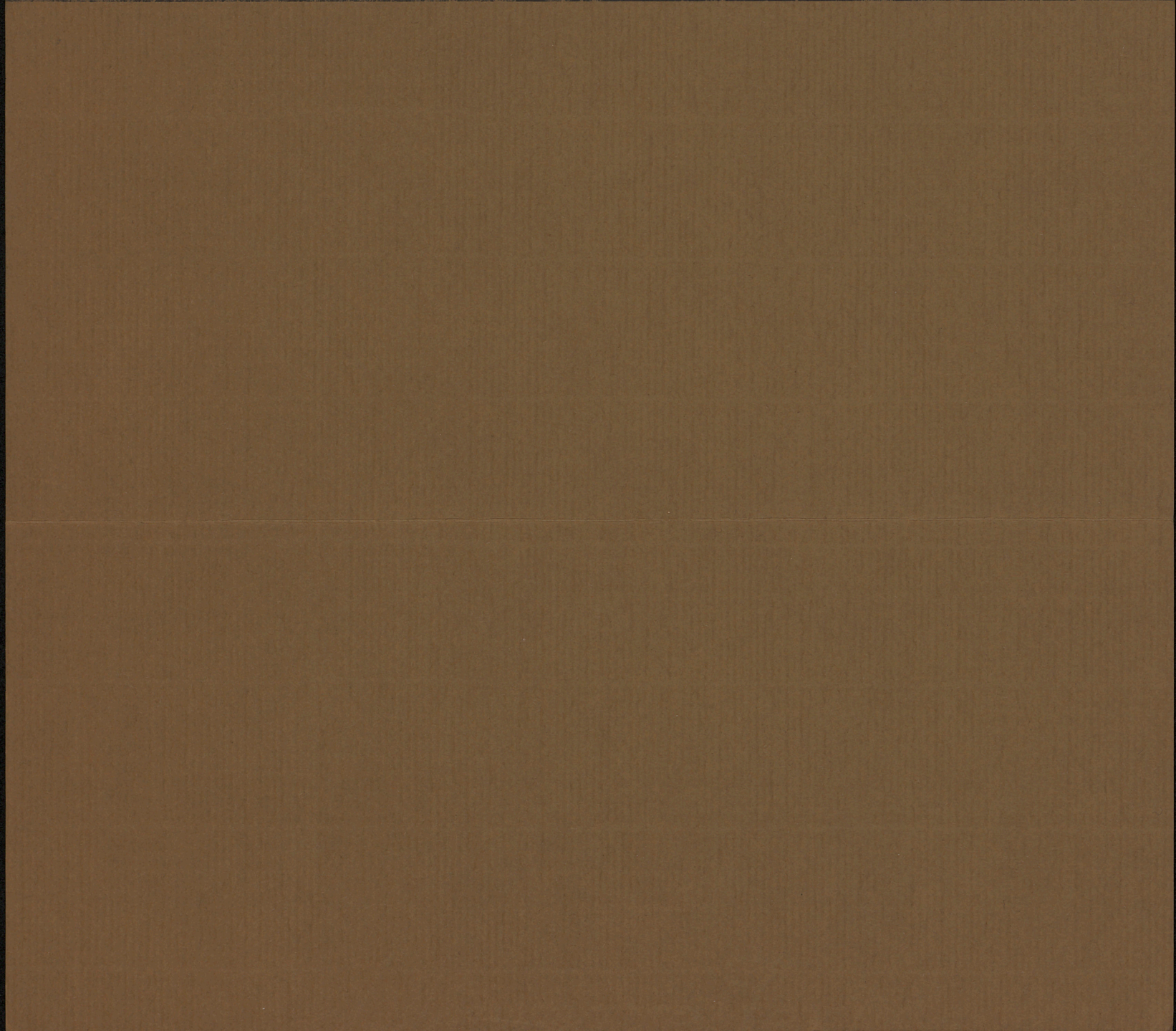
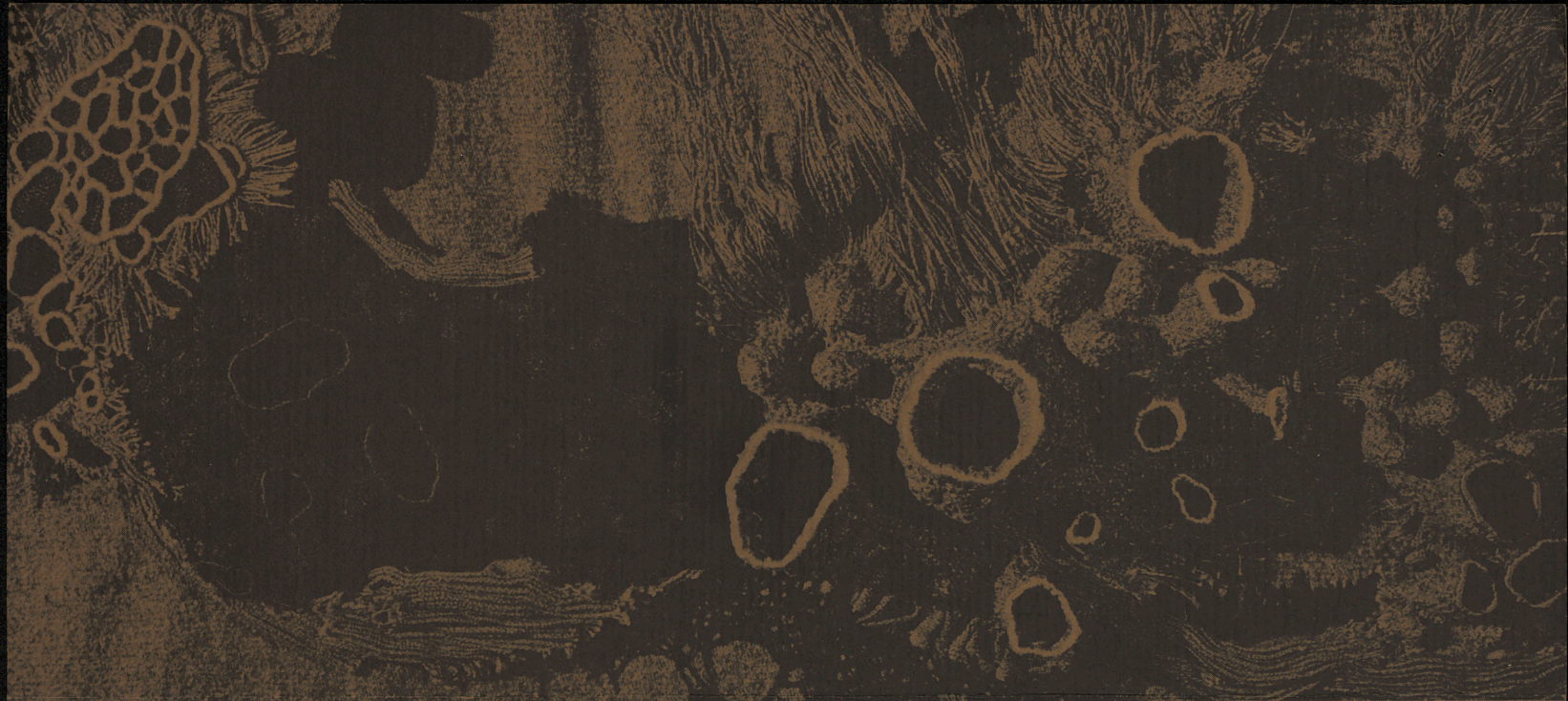
The reliefs usually seem to refer to sites, geography, and topography; consequently, they develop a greater variety of textures, colors, and, of course, light and shadow. They are as fully developed in terms of pattern as are the elegant and delicate "screens," but they are less ambiguous with a strong tactual presence. Their various areas are rough, soft, infrangible, irregular, tightly woven, with open patterns, protuberances, apertures, and much more. The colors, in general, are tones of earth, rock, moss, and natural growths. The general import of these works seems to refer to the "feelings" aroused by particular geographic or climatic conditions (e.g., The Cleveland Museum's *Gray Morning*.)

The free standing and hanging "sculptures" strongly imply biomorphic forms. Multipeds, tentacles, wispy feelers, apertures, and lumpy bodies are suggested by the standing forms. The hanging pieces have long, rope-like strands and smaller masses—often at the terminal ends of the ropes. "Octopus," "rose garden," "firecrackers," and "bells" are terms that appear in the titles. Occasionally, however, a title such as *Fiber Form*, indicates an overriding concern for the purely abstract elements of design, texture, and color. Evelyn's imagination feeds on nature but occasionally she makes a tasty dessert of the natural materials she loves to work with.

In terms of content, the import of much of her work lies on a narrow and dangerous line between the threatening and frightening, on one hand, and the charming and whimsical on the other. It is easy to lose one's balance on this line. The ability not to do so must be a normal and integral part of one's personality. One feels in Evelyn's work that, for her, all of nature is friendly. Softly slithering sea forms, repulsive and deadly fungi, threatening prickly cacti, spider webs, and ugly moldering walls are transformed by the magic of her imagination, skill, and personality into blithe, buoyant, whimsical and attractive "friends." Very few of these subjects are to be found in the part of the world in which she lives and works; but they are common in the southwestern regions of Mexico. And it is indeed there, in Oaxaca, where she and her family have visited so often, that she stores up the impressions, feelings, and memories that provide the subject matter for her work.

Edward B. Henning, Curator of Modern Art, The Cleveland Museum of Art

THE ROSS WIDEN GALLERY
INVITES YOU TO ATTEND A PREVIEW OF AN EXHIBITION OF
FIBER FORMS
BY EVELYN SVEC WARD
SUNDAY THE 4th OF NOVEMBER, TWO TO FIVE P.M.



For addition to file

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

JUN 6 1974

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: *Evelyn Svec Ward*

DATE AND PLACE OF BIRTH:

PRIMARY MEDIA *fiber*

ART TRAINING - Schools, Scholarships, etc.:

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

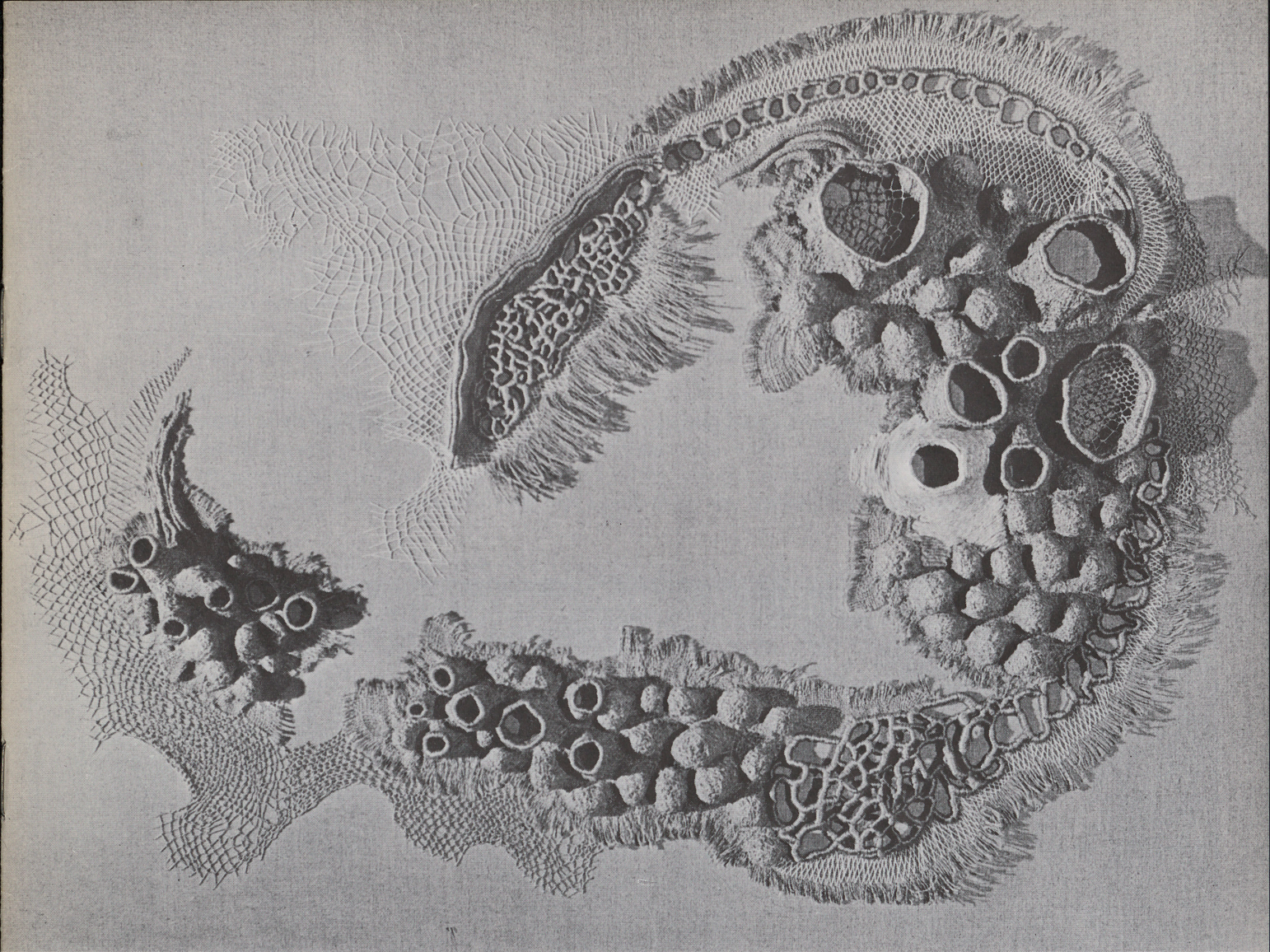
One-man show in Nov. '73 - see attached announcement

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

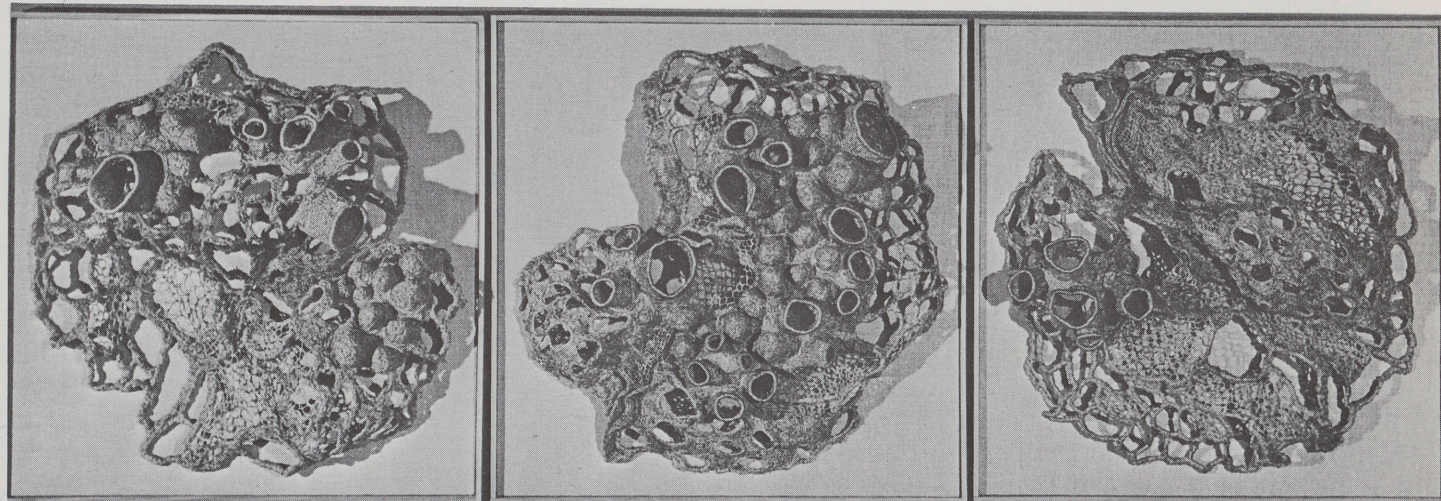
AWARDS:

PRESENT POSITION:

We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.
Thank you for your cooperation.



Evelyn Svec Ward



Triptych: Ancient Traces

THE ART OF EVELYN SVEC WARD

When artists such as Picasso, Braque, and Schwitters demonstrated, sixty years ago, that a painting did not have to be made with oil and canvas, and that sculpture did not have to be carved out of stone or wood or cast in metal, they opened a door to many new ideas. Not only could sculptures be made from old bicycle parts or toy automobiles (as Picasso did), they could also be made of pieces of discarded wood and junk metal. Obviously, the marble or bronze had very little to do with the quality of sculpture as art.

But another important event also occurred: workers in the "crafts" began to make serious and important works of art out of glazed clay, fabrics, and other materials that had traditionally been associated with arts called "decorative" or "minor." In the hands of these young artists, it became obvious that the difference between major and minor art lay in the artist's ability, not in the materials used. Evelyn Svec Ward is one of the pioneers who destroyed the notion that a work of art was "minor" simply because it was made with fabrics.

Born in Solon, Ohio, Evelyn Svec did her undergraduate work at Otterbein College and then spent several months at the Sorbonne in Paris. She worked for several years in the Department of Textiles at The Cleveland Museum of Art. During this time, she traveled and studied in Europe. She also met William E. Ward, the Museum's Designer and Assistant for Far East Indian Art and a painter in his own right. In 1952 they were married and have a daughter, Pamela.

Evelyn's work can be appreciated on several levels: the images or subjects, the formal or abstract, and in terms of content or meaning.

The images (when they are present) usually refer to plant and animal forms, natural topography, or time weathered walls of sensual, but ordinary, materials.

Formally, they include a wide range of materials, textures, patterns, and subtle colors, all arranged in complex but clear composition.

In terms of content, they evoke feelings, moods, emotions, and ideas which may or may not be reinforced by the "subjects" but are primarily the result of the formal structure.

Her works also fall naturally into four distinct types: (1) three dimensional forms which sit on a base (or the floor); (2) three dimensional forms which hang suspended in space; (3) relief "sculptures" which hang on walls; and (4) web-like open screens which should be placed so that one can look through them.

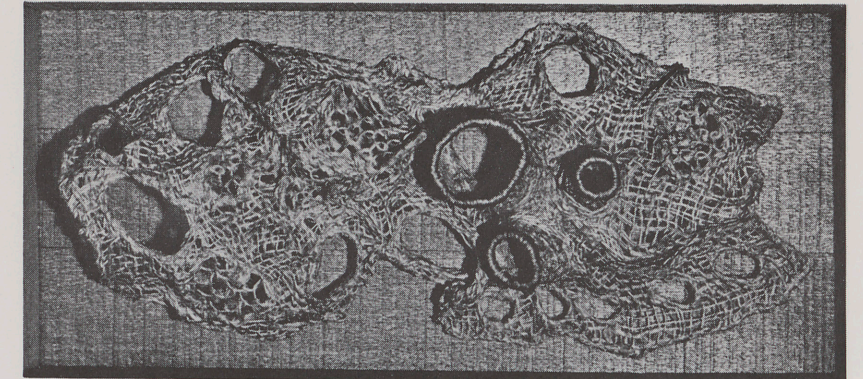
The open screens are created with strings, ropes, twines, and woven fabrics of various kinds. They are the most abstract of her work; although they seem to have been inspired by actual webs, frosted panes of glass, and other such subjects. The spaces are as important to these designs as are the materials. In fact, they are ambiguous as they cause shifts of one's attention back and forth from the patterns created by the materials to the open areas which they define. The colors tend to be light and neutral—e.g., off-whites of various kinds suggesting a certain fragility when seen against a dark background.

The reliefs usually seem to refer to sites, geography, and topography; consequently, they develop a greater variety of textures, colors, and, of course, light and shadow. They are as fully developed in terms of pattern as are the elegant and delicate "screens," but they are less ambiguous with a strong tactual presence. Their various areas are rough, soft, infrangible, irregular, tightly woven, with open patterns, protuberances, apertures, and much more. The colors, in general, are tones of earth, rock, moss, and natural growths. The general import of these works seems to refer to the "feelings" aroused by particular geographic or climatic conditions (e.g., The Cleveland Museum's *Gray Morning*.)

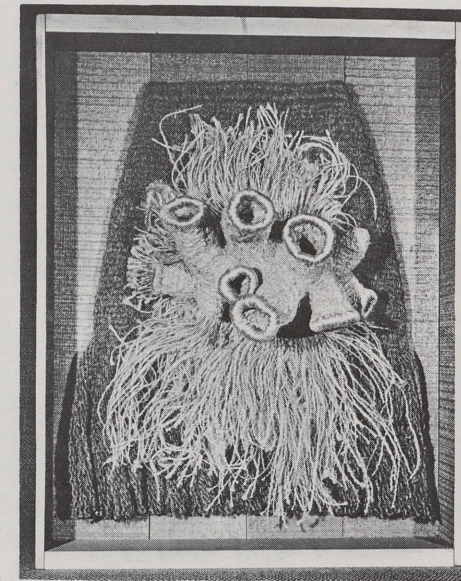
The free standing and hanging "sculptures" strongly imply biomorphic forms. Multipeds, tentacles, wispy feelers, apertures, and lumpy bodies are suggested by the standing forms. The hanging pieces have long, rope-like strands and smaller masses—often at the terminal ends of the ropes. Occasionally, however, a title indicates an overriding concern for the purely abstract elements of design, texture, and color. Evelyn's imagination feeds on nature but occasionally she makes a tasty dessert of the natural materials she loves to work with.

In terms of content, the import of much of her work lies on a narrow and dangerous line between the threatening and frightening, on one hand, and the charming and whimsical on the other. It is easy to lose one's balance on this line. The ability not to do so must be a normal and integral part of one's personality. One feels in Evelyn's work that, for her, all of nature is friendly. Softly slithering sea forms, repulsive and deadly fungi, threatening prickly cacti, spider webs, and ugly moldering walls are transformed by the magic of her imagination, skill, and personality into blithe, buoyant, whimsical and attractive "friends." Very few of these subjects are to be found in the part of the world in which she lives and works; but they are common in the southern regions of Mexico. And it is indeed there, in Oaxaca, where she and her family have visited so often, that she stores up the impressions, feelings, and memories that provide the subject matter for her work.

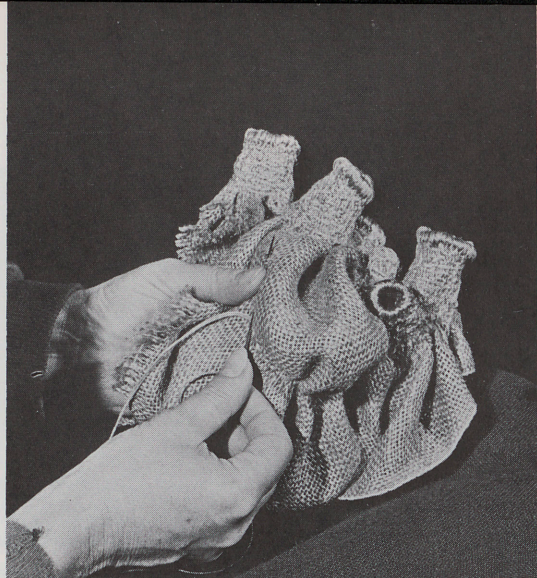
Edward B. Henning, Curator of Modern Art, The Cleveland Museum of Art



Rigid Réseau No. 1



Concealed Imaginings



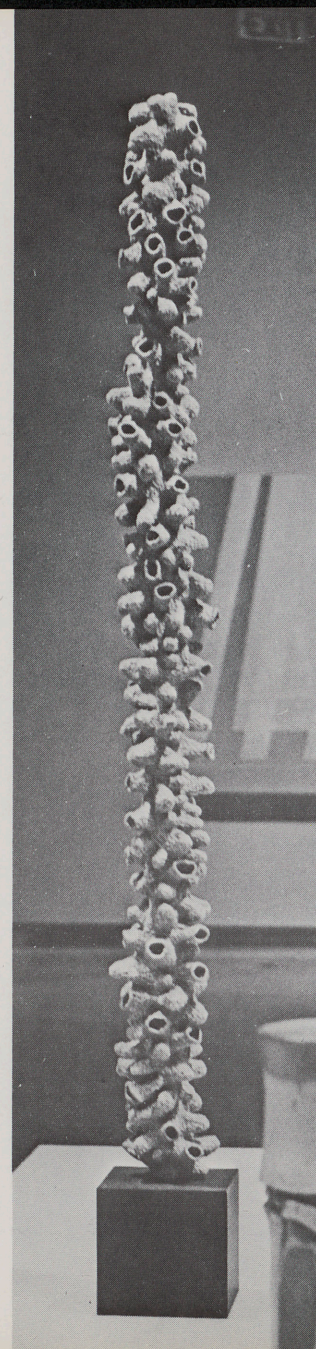
Texture and the tactile aspects of fiber and fabric are most appealing to me, as well as the qualities inherent in natural materials, such as burlap, rope, sisal, linen, wool, and ixtle. With needle, thread, and fabric, I feel one is completely free to work in many directions and the possibilities for expression are unlimited. When beginning a work I have a visual image of the completed piece, but as I work it is always exciting to find how the materials help dictate the final form, very frequently changing or adding to the original idea.

My works include panels in relief, sculptures, webs, and more recently work in boxes. They are created, for the most part, by manipulating fabric and fiber with needle and thread into textural forms. Often wrapped elements are added to give further dimension, or areas of knitting, needle-netting, and stitching are incorporated into the work.

My work has been greatly influenced by our many trips to Oaxaca in southern Mexico. This region abounds in simple, honest beauty: massive, old walls with handsome textures created by time, weathered huts of adobe with roofs of thatch, the many fanciful forms of cacti, and the magnificent configurations of the rugged, mountain landscape. This natural beauty, along with the Zapotec craftsman of the area with his inventiveness, his craftsmanship, his devotion to his work, as well as his love of whimsey and fantasy, continue to be a source of inspiration to me. A recent stay in Japan has offered new thoughts and ideas of quite a different dimension.

In today's steel and stone interiors with their large expanses of glass, I feel there is a need for the warmth of works in fiber, just as there was a need for tapestries in the cold castles of medieval Europe.

Evelyn Svec Ward



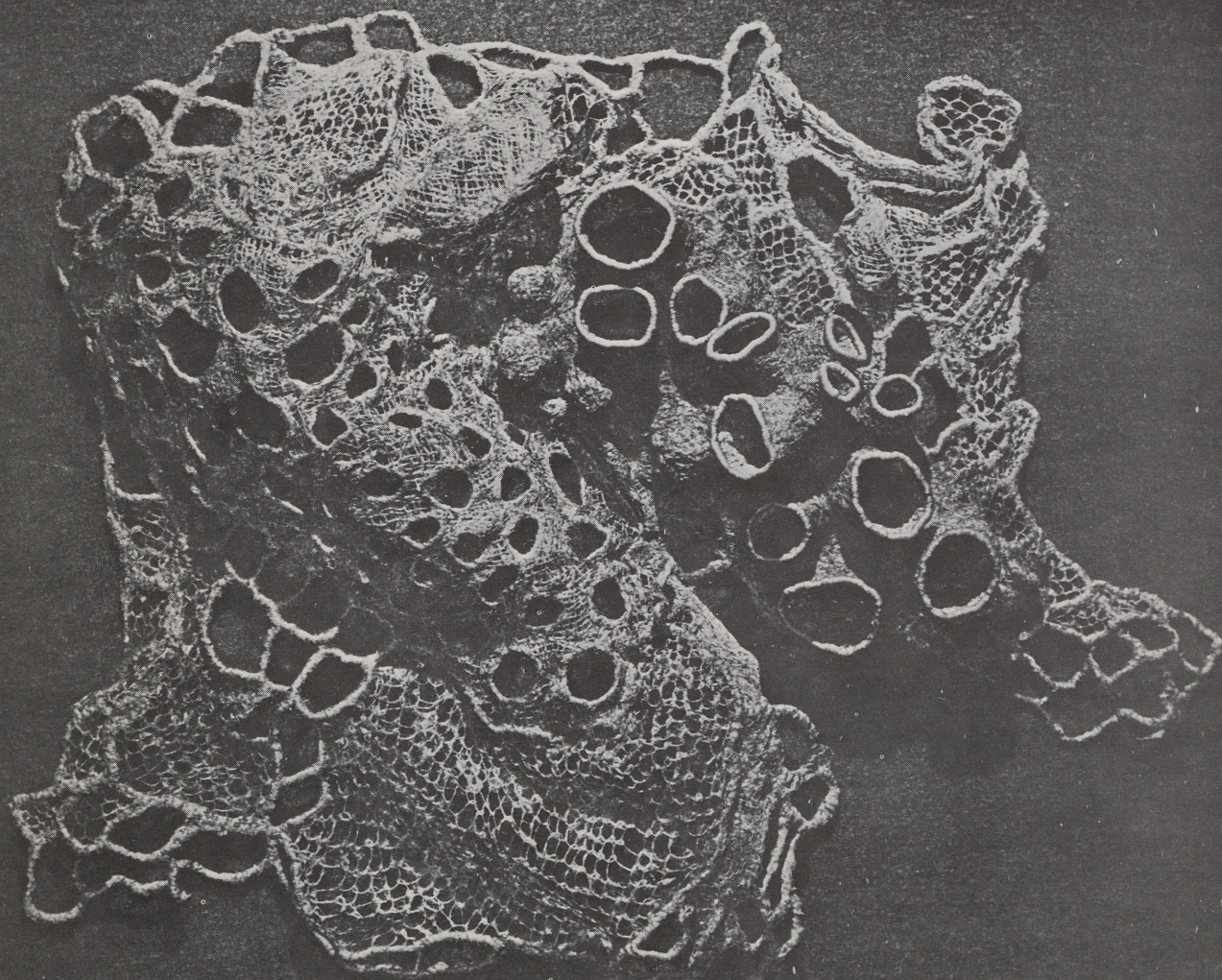
CATALOG

Eccentric Chambers
 Triptych: Ancient Traces
 Concealed Imaginings
 Random Web
 Home of the Cloud Alligator
 Homage to Cocijo
 The Chief has Arrived
 Zapotec Whispers
 Euphorbia
 Woodland Whim
 Ishidōro
 Ethereal Dance
 Nubia I
 Nubia II
 Where Eagles Soar
 Yopi
 Nahualli
 Rigid Réseaux — a series of boxes

2 October — 29 October 1977
 Ross Widen Gallery/5120 Mayfield Road
 Cleveland (Lyndhurst), Ohio 44124

Euphorbia

Ethereal Dance



THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

MAY 73

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: Evelyn Svec Ward

DATE AND PLACE OF BIRTH: August 15, Solon, Ohio

PRIMARY MEDIA Fiber

ART TRAINING - Schools, Scholarships, etc.:

B.A. degree, Otterbein College

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

see attached list

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

The Cleveland Museum of Art
Private collections

AWARDS:

see attached list

PRESENT POSITION:

free lance

We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.
Thank you for your cooperation.

EVELYN SVEC WARD

Born in Solon, Ohio

B.A. degree, Otterbein College, Westerville, Ohio

Summer at Sorbonne, Paris

For several years after college graduation--on staff of The Cleveland Museum of Art as Textile Assistant. During this time--travel-study in Europe.

Travel-study trips to Southern Mexico, especially the craft area of Oaxaca, 1951, 1953, 1961, 1962, 1964, 1967, 1969, 1970, 1971.

Travel in Europe visiting museums, 1968.

Juried exhibitions in which stitchings have been included:

Chagrin Valley Artists Exhibitions, Chagrin Falls, Ohio, 1955, 1956, 1957, 1958, 1959, 1960 (\$50.00 Air Maze Corp. Award for best in crafts, 1957)

Design Derby National Exhibitions, Miami, Fla., 1960, 1961 (Award of Merit, 1960)

May Shows at The Cleveland Museum of Art, Cleveland, Ohio, 1953, 1954, 1955, 1956, 1957, 1958, 1960, 1961, 1962, 1964, 1965, 1966, 1967, 1968, 1969, 1971, 1972, 1973 (Second Prize, Embroidery, 1957; Juror's Mention, 1967)

Designer-Craftsman of Ohio Exhibition, The Columbus Gallery of Fine Art, Columbus, Ohio, 1962

Exhibition '66 (Biennial competition for designer-craftsman of Ohio) The Columbus Gallery of Fine Art, 1966

Exhibition '68, The Columbus Gallery of Fine Art, 1968

Textile Arts Club Exhibitions, at The Garden Center of Cleveland, 1967, 1968, 1969 (Jury Mention in 1969)

Landerwood Exhibitions, Pepper Pike, Ohio, 1968, 1970 (Jury Mention \$50.00 Award for Best in Crafts, 1970)

Solon May Shows, Solon Public Library, Solon, Ohio, 1969, 1970, 1972 (Jury Mention, 1970, 1972)

Exhibition '70 (North Central States Regional Crafts Competition) The Columbus Gallery of Fine Art, 1970

Designer-Craftsman VI: The Boundless Limitations (Indiana, Ohio, Michigan) Designer-Craftsman Guild, Fort Wayne, Indiana, November 1970

Ohio Designer-Craftsman Exhibition, Canton Art Institute, Canton, Ohio, May 1971

Textile Arts Club Annual Exhibitions, The Cleveland Museum of Art, June 1971 (Jury Mention), June 1972

Second Annual All-Ohio Exhibition, Canton Art Institute, Canton, Ohio, October 1971

Ohio Designer/Craftsman, Kent State University, January 1972

Beaux Arts Designer-Craftsman '72 Exhibition, Columbus Gallery of Art (Eleven-State North Central Regional) March 1972

Beaux Arts Designer-Craftsman Traveling Exhibition (touring U.S. for two years, circulated by American Crafts Council)

Textile Arts Club Exhibition, Women's City Club, Dec. 1972

Invitational Exhibitions in which stitchings have been included:

Husband-Wife Team Show, Carriage Barn Gallery, Oglebay Park, W. Va., 1955

Intown Club May Show, Cleveland, 1957

Husband-Wife Team Show, Ashtabula Fine Arts Center, Ashtabula, O., 1958

Artists of the Chagrin Valley, at Chataqua, N.Y., 1958

Ohio Crafts Exhibition, The Columbus Gallery of Fine Art, 1958

Intown Club May Show, Cleveland, 1963

Park Synagogue Art Festivals, Cleveland, 1963, 1966, 1968, 1971

Stitchery and Watercolors by Evelyn and William Ward, at The Women's City Club of Cleveland, October 1965
 Fifty Artists--Fifty Years, at The Women's City Club of Cleveland for their fiftieth anniversary, 1965
 Textile Arts Club Exhibition, at The Women's City Club, Cleveland, 1966
 Stitchery, Lace, and Loom, Bloomfield Art Association, Birmingham, Michigan (A collection of work by American and European artists) Jan. 9 - Feb. 6, 1966
 Contemporary Wall Hangings, at Foresta Hodgson Wood Memorial, Scarborough School, Scarborough on the Hudson, New York, April 1966
 Stitching--A Major Exhibition of Historical, and International Contemporary Embroidery, at The Museum of Contemporary Crafts, New York, 1967
 May Show Retrospective--50 Years, at The Cleveland Museum of Art, Apr. 23-June 16, 1968 (one stitchery lent by private collector)
 Stitchery and Watercolors by Evelyn, William, and Pamela Ward, at Solon Public Library, Solon, Ohio, September 1968
 A Group Show of Stitchery, at Oneonta Community Art Center, Oneonta, New York, Jan. 1969
 Stitchery and Watercolors by Evelyn, William, and Pamela Ward, at Orange Community Library, Orange Village, Ohio, February 1969
 Stitchery and Watercolors by Evelyn and William Ward, at Women's City Club of Cleveland, February 1969
 Exhibition of Cleveland Artists, Intown Club, Cleveland, October 1969
 Magic of Fibers, Grand Rapids Art Museum, Grand Rapids, Mich., Apr 5-May 3, 1970
 Stitchings by Evelyn Svec Ward; Watercolors by William E. Ward, at Scandesign Gallery, Cleveland, Nov. 1970
 Watercolors, Photographs, Stitchings, by Mr. and Mrs. William E. Ward, Intown Club, May, 1971
 Textile Arts Club Exhibition, at Intown Club, January 1972
 Watercolors and Acrylics by William E. Ward; Fiber Webs by Evelyn Svec Ward, at Malvina Freedson Gallery, Winton Place, Lakewood, Ohio, April 1972
 Fiber Art by American Artists, at Ball State University, Muncie, Indiana, Oct. 8-Nov. 12, 1972

Stitchings illustrated in the following:

Stitching, Catalog of The Museum of Contemporary Crafts, New York, 1967, p. 29
Craft Horizons Magazine, Sept./Oct., 1967, p. 36; Aug. 1972, p. 56
School Arts Magazine, Dec. 1967, Vol. 67, p. 36
Interiors Magazine, Sept. 1967, p. 10
Creating Art From Anything, by Dona Z. Meilach (Reilly and Lee, Chicago) 1968, No. 72 p. 35
Making Rugs and Wall Hangings, by Dona Z. Meilach (Abelard-Schuman) 1970, pp.129, 134
The Magic of Fibers, Catalog of The Grand Rapids Art Museum, Grand Rapids, Mich., 1970, No. 135
Creative Stitchery, by Dona Z. Meilach & Lee Erlin Snow, 1970 (Reilly and Lee, Publishers) pp. 57, 92, 93, 115.
Wall Hangings: designing with fabric and thread, by Sarita R. Rainey, Davis Publications, Inc., Worcester, Mass., 1971, p. 148
Design: Elements and Principles, by Dorothea C. Malcolm, Davis Publications, Inc., 1972, pp. 37, 73, 96
Fibre Art by American Artists, Catalog of Ball State University Art Gallery, Muncie, Indiana, 1972
Art from Fibers and Fabrics, by Dona Z. Meilach (Henry Regnery Co., Chicago) 1972, pp. 24, 25, 79, 154

Work is represented in the American Crafts Council (44 West 53rd Street, New York, N.Y. 10019) Portfolio File of Craftsmen.

Work is represented in the permanent collection of The Cleveland Museum of Art and in private collections in the Cleveland area, Michigan, and New York.

Galleries:

Ross Widen Gallery, Cleveland, Ohio
Malvina Freedson Gallery, Lakewood, Ohio

Member of:

Textile Arts Club of The Cleveland Museum of Art (President, 1964-66; Board of Trustees, 1966-69; 1971-74)
Junior Council of The Cleveland Museum of Art (Third Vice Chairman, 1971-72; Asst. Corres. Secretary, 1972-74)
Women's Committee, The Cleveland Institute of Art
American Crafts Council
Ohio Designer Craftsmen (Professional Member)
Women's City Club of Cleveland
The Cleveland Society for Contemporary Art

Named to Who's Who of American Women (Sixth Edition, 1970-71)
Who's Who in the Midwest (13th Vol.)

Married to William E. Ward, Designer, The Cleveland Museum of Art
One Daughter, Pamela Eckelberry Ward, born 1957

Address: 27045 Solon Road, Solon, Ohio 44139

THE CLEVELAND MUSEUM OF ART
QUESTIONNAIRE

Dear ^{Mrs.} Miss Ward,

June, 1962

We are trying to build a biographical record of Cleveland Artists for reference. May we enlist your assistance with the following data?

FULL NAME: Evelyn Svec Ward (Mrs. Wm. E. MEDIA: Stitchery, hooking

DATE AND PLACE OF BIRTH: August 15, 1921. Solon, Ohio

ART TRAINING - Schools, Scholarships, etc:

Otterbein College, B.A.

Sorbonne, summer 1952

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

May Show, 1953, '54, '55, '56, '57, '58, '60, '61, '62

Chagrin Artists, 1955, '56, '57, '58, '59, '60

Carriage Barn Gallery, Oglebay Park, West Virginia ("husband and wife team" show), 1955

Artists of the Chagrin Valley, Chataqua, N.Y. 1958

Ohio Crafts Exhibitional (invitation), Columbus Gallery of Fine Art, 1958

Ashtabula Fine Arts Center ("husband and wife team" show), 1958

Design Derby National Exhibition, 1960, 1961

National League of Amer. Pen Women, Western Reserve Branch (juried) 1961

Designer-Craftsmen of Ohio, Columbus Gallery of Fine Art, 1962

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

Mrs. R. Henry Norweb, Jr.

Container Corporation of America, Solon, O.

Mrs. Vincent M. Arnold, Moreland Hills

AWARDS:

1957 - \$50. Air Maze award for best in crafts, Chagrin Artists Exhibition

1957 - Second Prize in Embroidery, May Show

1960 - Award of Merit, Design Derby, Miami, Florida

1961 - Grand Prize in Textile Design, Grand Prize in Crafts, National League of American Pen Women, Western Reserve Branch

PRESENT POSITION:

We would greatly appreciate it if you would inform us of subsequent awards, purchases, exhibitions and scholarships. Thankyou for your cooperation.

Ann Tzentschler Lurie
Assistant Curator of Paintings

K.C.